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Vol. II

## Record Reviews for March, 1939

No. 3

BY R. D. DARRELL

**Anonymous (17th Century German):** Zu Bethlehem geboren. See under Collections (Early Choral Music).

**Albéniz:** Tango in A minor (Danza espagnol, Op. 164, No. 2) & Tango in D, Op. 165, No. 2; Mompou: Cancó i Dansa No. 4. George Copeland (piano). 2 sides, 12" disc, No. V-15346, price \$2.00.

The less familiar Albéniz piece (labelled here *Tango Espagnole*) proves to be the A minor Tango from Op. 124 released a couple of years ago by Ricardo Viñes (V-4331) — a much finer version in both performance and quality of recorded piano tone. Copeland is even worse in the popular D major Tango, playing it with so many annoying affectations that only a shadow remains of its almost indestructible nostalgic charm. The only good word I can have for Mr. Copeland is for his reviving one of Mompou's fascinating little *Catalan Songs and Dances*; No. 4 is not the best of the group, but it revives a pleasant memory of the primitivist composer's own gramophonic edition, long out-of-print and badly in need of re-doing.

**Arcadelt:** Il bianco e dolce cigno. See under Collections (Early Choral Music).

**Arditi:** Il Bacio. See under Collections (Deanna Durbin Album).

### BACH

**Bach:** (Triple) Concerto (Clavier, Flute, Violin) in A minor. Yella Pessl (harpsichord), Frances Blaisdell (flute), William Kroll (violin) & String Orchestra conducted by Carl Bamberger. 6 sides, 3-12" discs, Nos. V-15330/2, in Set VM-534, price complete with album \$6.50 (Parcel Post prepaid to any part of the U. S. A.).

This is the first recording of the tremendously vital Triple Concerto (Peters Edition Series II, Book 8; Vol. 17 of the

Bach Gesellschaft), one of the major instrumental works of Bach hitherto unavailable on discs. Not quite comparable with the fifth Brandenburg Concerto — written for the same combination of instruments — it is nevertheless a grand piece of music and one giving rich measure of the peculiar exhilaration or "lift" that is one of the most notable qualities in the modern experience of Bach's works. More than that, however, it is uncommonly fascinating to Bach specialists and students (and for that matter to any layman who can read music and is willing to follow and compare scores): the first and last movements are re-workings of an earlier Prelude and Fugue in A minor (Peters Edition Book 9, No. 2) and the Adagio is a similar re-working of the slow movement of the third Trio (Organ) Sonata in D minor (Peters Edition Series V, Book 1). To quote from the admirable (thematically illustrated) booklet accompanying the present set, "It is fascinating to lay the first movement of the Concerto alongside the clavier prelude and retrace the musical chemistry (one might almost say alchemy, were it not that the little prelude is, in its own way, as pure gold as the Concerto) involved in precipitating out of a simple clavier prelude a sonorous and complex concerto movement . . . It is distinctly worthwhile to pore over this miniature musical laboratory. For it was Bach's tremendous gift for musical engineering which served as a pre-requisite for a principal of musical creation so basic with him that it may be taken as a definition of his place in the history of the musical art." It is unfortunate indeed that the A minor Prelude and Fugue and the third Trio Sonata are not available on discs for direct aural comparison with the Concerto. The publication of the present work should surely lead to the early waxing of these others.

It's a pity here, as in many other instances, that the reviewer can write about the music and album leaflet only. It's much less pleasant to turn to the performance itself for while it's a passable and lively enough concert reading, it



isn't (for me at least) first-rate Bach playing. The main weakness lies in the lack of homogeneity in the soloists. One — the violinist — emphatically lacks an understanding of Bach's style: the harpsichordist tends to be a bit jerky and inflexible; and the flutist, while displaying the best musicianship, is overridden by her more domineering companions. Apart from such weaknesses the soloists never achieve a smooth and well-balanced ensemble. For all the verve of the fast movements, they drive forward with a nervous, erratic energy instead of a buoyant, sweeping flow; and the slow movement too is pre-empted by a restless rather than a serene feeling. Perhaps if one isn't too particular one can forget the performance and think only of the glorious music . . . I wish I could . . .

**Beethoven: Trio (Violin, Viola, 'Cello) No. 2 in G major, Op. 9, No. 1.** Mara Sebriansky, Edward & George Neikrug. 6 sides, 3-12" discs, Nos. MC-1100/2, in Set MC-28, price complete with album \$5.00 (Parcel Post prepaid to any part of the U. S. A.).

Beethoven wrote six trios for violin, viola, and 'cello: E flat major, Op. 3, three in Op. 9 (G major, D major, C minor); C major (an arrangement of the Op. 87 trio for two oboes and English horn); and the Serenade in D major, Op. 8. Of these only two have been recorded previously: Op. 9, No. 3 by the Pasquiers (PAT-PAT7/9) and the Brussels Trio (C-DB1760/2), and the Op. 8 Serenade by the Pasquiers (CM-341) and Goldberg-Hindemith-Feuermann (CM-217).

This first recording of the G major Trio is nothing to set the gramophonic world on fire. Beethoven is supposed to have thought Op. 9 the best of his early works and No. 1 is written on a larger scale than its two companions, but it seems to me far less interesting than the Op. 18 quartets, although this may be partly due to a performance largely of routine character and none too attractive mannerisms and tonal qualities—which I ascribe to the young artists rather than to the obviously transparent recording.

**Boccherini: Minuet (from E major String Quintet, Op. 13, No. 5) & Rameau: Les Fêtes d'Hébé—Musette et Tambourin (arr. Wekerlin).** Grand Orchestre Symphonique (Paris) conducted by F. Ruhlmann. 2 sides, 10" disc, No. C-P17131D, price \$1.00.

A pleasant little record of light eighteenth century music: Boccherini's perennial *Minuet* (taken here rather more briskly than usual) and Jean Baptiste Wekerlin's arrangement of the best-known Rameau *Tambourin*, prefaced by a grave and less familiar *Musette*. Wekerlin's setting is probably much closer to the original than Mottl's modern orchestration of the *Tambourin*, but it is not as exhilaratingly effective and again I beg for an electrical recording of the latter work.

**Borodin: Prince Igor—Prelude Act III (March).** See odd-side of Wagner: *Tannhäuser—Overture*.

**Burmester: Viennese Serenade.** See reverse-side of Paganini: *Sonata No. 12 in E minor*.

**Cottrau: Santa Lucia.** See reverse-side of Martini: *Plaisir d'amour*.

**Delibes: Les Filles de Cadix.** See under Collections (Deanna Durbin Album.)

## DELIUS

**The Delius Society, Volume III.** London Philharmonic Orchestra, B.B.C. Chorus, & Royal Opera Choir conducted by Sir Thomas Beecham. 14 sides, 7-12" discs. In Set CM-355, price complete with album \$14.00. Parcel Post prepaid to any part of the U. S. A.).

*Appalachia* (C-11137/41D, 10 sides)

*Hassan—Closing Scene* (C-11142D, 2 sides)

*Koanga—La Calinda & Irmelin—Prelude* (C-11143D, 1 side each)

Despite the coöperation of the foremost Delian exponent, Sir Thomas Beecham, the enthusiastic backing of a considerable body of fanatical partisans, and the benefit of excellent recording, the Delius Society made a none too effective start with its first two volumes (CM-305 and CM-290). Only one of the really big works was included—*Sea Drift*—and that didn't come off the way it should. But with Volume III the Society at last hits its stride. Indeed if it contained no more than the long anticipated first recording of *Appalachia* it would still be the outstanding gramophonic tribute to Delius' memory and art, but for once the smaller pieces tossed in to round out the set are of lively interest and exceptional charm.

Except in my days of unquestioning faith as a Delian disciple (when I got and regret to say enjoyed the ancient acoustic recordings of the *Hassan* music), I have been unable to find little more than quasi-exotic, quasi-salon qualities in the music for James Elroy Flecker's affected yet curiously effective drama. But the closing scene presented here represents the music at its best and a superb performance makes it hard to realize or resist its inherent sentimentality. The two little pieces on the last disc are singular but delightful combinations of late and early Delius: the sprightly dance from Act II of *Koanga* was adapted by the composer's companion and amanuensis Eric Fenby, while Delius himself, in 1931, dictated the *Prelude* or *Intermezzo* to the early (1890/2) opera *Irmelin*, a piece that Beecham has used as an *Entr'acte* in a stage production of *Koanga*.

But it is the "Variations on an Old Slave Song" that gives the set its true significance. What matter that the slave song itself is probably a corruption of an air from *Rigoletto*, that there is nothing at all "American" in Delius's summoning up remembrance of his Florida plantation days, that the form of *Appalachia* never attains the



perfection of that of *Sea Drift* nor the theme varied as subtly and exhaustively as in *Brigg Fair*? . . . This is pure Delius. Those immune to his peculiar magic will not succumb even to its persuasive presentation here, but those who are able to abandon themselves to this enchanting musical world apart will find the matchless Beecham performance one of the most intensely poignant and moving experiences of their lives.

**Dowland:** *Come heavy sleep*. See under *Collections* (*Early Choral Music*).

**Dvorak:** *Slavonic Dance No. 15 in C major* & *Wolf-Ferrari: Il Segreto di Suzanne — Overture*. Boston "Pops" Orchestra conducted by Arthur Fiedler, 2 sides, 10" disc, No. V-4412, price \$1.00.

Characteristically lively "Pops" programmatic material and no less characteristically buoyant and zestful recorded performances make this gay disc one of the most vivacious in Mr. Fiedler's extensive discography of light symphonic music. The *Slavonic Dance* has been recorded before in the piano four-hand version by Bartlett and Robertson (G-B3634) and in the orchestral version by the Czech Philharmonic under Talich (V-4356 in VM-345). The overture has been recorded many times, but certainly never better than here.

**Granados:** *12 Danzas Españolas*. Guillermo Cazes (piano). 10 sides, 5-10" discs, Nos. D-20653/8, price \$2.50 the set (plain album 50c additional).

No. 1 in G major & No. 3 in D major

No. 2 in C minor ("Oriental") & No. 4 in G major ("Villanesca")

No. 5 in E minor ("Andaluza" or "Playera") & No. 6 in D major ("Rondalla Aragonesa")

No. 7 in G major ("Valenciana") & No. 8 in C major

No. 9 in B flat major & No. 10 in G major

Granados' fame rests on his *Spanish Dances* as well as on the opera *Goyescas*, but just as the latter is usually represented only by its *Intermezzo*, so the fifth, E minor, dance has achieved enormous popularity at the expense of its companions. And even the occasionally played and recorded Nos. 2, 4, and 6 are almost invariably heard in orchestral transcriptions. Hence this first complete gramophonic edition of the *Danzas Españolas* is a highly significant contribution to the recorded repertory of Spanish music. Released some months ago in the Decca "50c and 75c" catalogue it deserves to be singled out for recommendation for not only the music but the performances and recording are admirable, and the surfaces (*mirabile dictu!*) are quite acceptable.

**Grieg:** *Norwegian Dances in D minor & D major*, Op. 35, Nos. 1 & 4. Grand Orchestre Symphonique (Paris) conducted by F. Ruhlmann. 2 sides, 12" disc, No. C-P69409D, price \$1.50.

The complete set of Grieg's sparkling *Norwegian Dances*, Op. 35, has been recorded by Blech (V-11456/7) and Schneevoigt (C-7128/9M), but both sets date from 1932 or earlier. The only fault with the new disc is that it doesn't include all four dances. Ruhlmann's orchestra may not be "grand" in size, but it plays with grand vivacity and its bright tone colors are excellently recorded. Listening, I wonder again why these dances are not more widely known; for me they—and the *Symphonic Dances*, Op. 64 (D-25241/2) rank with Grieg's finest smaller works, far more diverting and skillfully written than the sadly worn *Peer Gynt Suites*.

**Hassler:** *Feinslieb, du hast mich g'fangen & Tanzen und Springen*.

**Hofhaimer:** *Mein einigs A*.

**Isaac:** *Innsbruck ich muss dich lassen*.

**Lassus:** *Landknechtständchen & Die Martinsgans*. See under *Collections* (*Early Choral Music*).

## LISZT

**Liszt:** *Todtentanz (Paraphrase on "Dies Irae")*. Edward Kilenyi (piano) & Orchestre Symphonique de Paris conducted by Selmar Meyrowitz. 4 sides, 2-12" discs, Nos. C-P69411/2D, in Set CM-X122, price complete with album \$3.25.

Liszt's tonal translation of the fourteenth-century Orcagna fresco, *The Last Judgment*, is an incongruous blend of diabolically macabre and flashily virtuosic elements, yet at its best it makes a powerfully melodramatic impact. Long neglected except by Siloti in the concert hall, it was given a new lease on life over a year ago with the release of a recorded performance by Sanroma and the Boston "Pops" Orchestra (VM-392). The present version, out about the same time in France, is now re-pressed domestically probably on the strength of its being awarded a 1938 *Candide* Grand Prix. Kilenyi is a fluent pianist capable of setting off all the music's fireworks with their proper brilliance and he is well accompanied and recorded, but on comparing his discs with those of Sanroma there can be no question of the latter's superiority. Sanroma's performance has a stark boldness and steely clarity that do much to make one forget the salon-like exhibitionism of a large part of the solo writing, and the recording too of the Boston set is darker, clearer, and more powerful. There seem to be some differences in the scores used: I believe that Kilenyi plays from the Siloti edition in which the piano part is considerably elaborated, while Sanroma goes back to an earlier and to my mind more effective version.



**Martini il Tedesco: Plaisir d'Amour & Méhul: Ariodant—Femme sensible (Romance du Barde).** André Baugé (baritone, in French) accompanied respectively by Mme Cariven (harp) and an orchestra conducted by G. Andolfi. 2 sides, 12" disc, No. C-P9155M, price \$1.50.

**Martini il Tedesco: Plaisir d'Amour & Cottrau: Santa Lucia.** Beniamini Gigli (tenor, in French and Neapolitan) with orchestral accompaniments conducted by John Barbirolli and Dino Olivieri respectively. 2 sides, 12" discs, No. V-15348, price \$2.00.

This pair of discs offers a pointed comparison between the presence and absence of musicological standards in recording: Baugé sings the original version of the famous Romance by Johann P. A. Schwartzendorf (better known as Martini il Tedesco, or the German Martini) and sings it extremely well, while Gigli sings a "modern" version (the arranger is not specified) and sings it badly. About the only thing to the credit of the latter disc is that its label does not commit the usual error of ascribing the song to Padre Martini. The other side of Baugé's record is given to an expressive romance by Etienne Henri Méhul's opera of 1799, *Ariodant* (also a fine recorded performance), while Gigli—on the other side of his disc—turns to his more familiar Neapolitan repertory, the barcarolle *Santa Lucia*, usually considered to be a folk song, but actually composed by Teodoro Cottrau (1827-1879). There is no need to criticise Gigli's performance by musical standards; he sings it with the traditional Italianate bravura and emotionalism as indeed it is meant to be sung.

**Méhul: Ariodant—Femme sensible.** See reverse side of **Martini: Plaisir d'Amour.**

**Mendelssohn: Concerto (Piano and Orchestra) No. 1 in G minor, Op. 25.** Ania Dorfmann & London Symphony Orchestra conducted by Walter Goehr. 4 sides, 2-12" discs, Nos. C-69447/8D, in Set CM-X124, price complete with album \$3.25.

The good fairies presiding at Felix Mendelssohn's birth showered him prodigally with talents, but one vital gift (perhaps it was tough-mindedness) was denied him. And so the Galahad of nineteenth century German and English music, the leading resurrector and prophet of Bach, the one composer who might have been a true heir of Mozart, has come to be labelled the great Victorian of musicians, remembered chiefly by his sugary *Songs Without Words*, a *Wedding March*, and *On Wings of Song*.

But after several decades of debunking, there are indications of a reaction and it seems likely that Mendelssohn's very genuine talents are to be recognized again. Here, for example, is the first piano concerto, once a great concert favorite, but until lately so seldom played that there has been no gramophonic edition since the days of acoustical recording. In the first electrical version Ania Dorfmann, a

Russian-British pianist, seems determined to adapt Mendelssohn to the twentieth century. I imagine the ecstatic admirers of this work in the 1830s would have conception fits if they were able to hear Miss Dorfmann's conception of a hard-boiled Mendelssohn. She carries it off fairly successfully in the energetic first and third movements, but the purely *Lieder ohne Worte* lyrical Andante can't possibly be toughened and the soloist wisely makes no effort to do so. Consequently the reading falls between two stools, is neither entirely "modern" nor "Victorian" in feeling: the general effect, as a matter of fact, is curiously like that of a Saint-Saens concerto. The recording, both of the soloist and Goehr's well-drilled orchestra, is good.

**Mompou: Cancio i Dansa No. 4.** See under Albéniz: *Tangos in A minor D major.*

## MOZART

**Mozart: Concerto (Piano and Orchestra) No. 24 in C minor, K. 491 (7 sides) & Rondo (Piano Solo) in D major, K. 485.** Robert Casadesus & Orchestre Symphonique de Paris conducted by Eugène Bigot. 4-12" discs, Nos. C-69449/52D, in Set CM-356, price complete with album \$6.00 (Parcel Post prepaid to any part of the U. S. A.).

Here is a knotty problem not only for avid Mozartians but all record buyers, for this C minor Concerto should surely hold a place of honor in every collection. But how will one choose between the present Casadesus version and the Edwin Fischer performance (VM-482, October 1938 *Record Supplement*)? Frankly, I'm not at all sure of my own choice and rather than make an arbitrary recommendation to others I had better outline the strongly marked differences in character of the two sets.

The handy old "classical—romantic" terms are really apt here, for the Casadesus version embodies most of the qualities we think of as classical: lucidity, beautiful proportion of design and detail, and restraint; particularly notable are the Frenchman's limpidity and evenness of tone, his true legato, and the clarity and balance of every note and phrase. Fischer's performance, on the other hand, although it also exemplifies many of the same admirable qualities, has an unmistakable romantic tinge. Both his piano and orchestral tone colors are more sharply marked, his touch is bolder, his climaxes more dramatic, the musical flow is less even, accompanying parts are more noticeably subdued to throw stronger light on melodic or decorative lines. Both men take about the same tempos for the first and second movements, but in the former Fischer introduces a longer and more elaborate cadenza (of his own; the composer of Casadesus' cadenza is not specified) and so takes four sides instead of Casadesus' three. In the final Allegretto Fischer's pace is a little brisker and the feeling more intense; he plays a short cadenza while Casadesus plays only the solo passage given in the score after the *fermata* where a cadenza is indicated. In recording too



there is the same contrast between the two sets: the Victor discs have a wider dynamic range and bolder colors; the Columbias are more subdued, more evenly and smoothly colored.

There is no doubt but that the Fischer version is the more exciting, but that of Casadesu gives a remarkably solid satisfaction which may prove to be the more lasting. For one purpose at least it is unexcelled: a student will find his recorded performance a veritable sonal score, engraved with perfect clarity, with not a single note blurred or obscured.

**Mozart: Die Zauberflöte (Complete Opera in 2 Acts), K. 620.** Sung in the original German. Mozart Opera Society: 2 Volumes (9 & 10-12" discs respectively), Sets VM-541 (price \$13.50) & VM-542 (price \$14.25) complete with albums (Parcel Post prepaid to any part of the U. S. A.).

#### The Cast

Sarastro .....	Wilhelm Strienz (Bs)
Tamino .....	Helge Roswaenge (T)
Königin der Nacht .....	Erna Berger (S)
Pamina .....	Tiana Lemnitz (S)
Papageno .....	Gerhard Hüsch (B)
Papagena } .....	Irma Beilke (S)
Erster Knabe } .....	
Monostatos } .....	Heinrich Tessmer (T)
Erster Geharnischter } .....	
Sprecher } .....	Walter Grossman (Bs)
Zweiter Geharnischter } .....	
Zweiter Priester .....	Ernst Fabry (T)
Erste Dame .....	Hilde Scheppan (S)
Zweite Dame .....	Elfriede Marherr (S)
Dreite Dame } .....	
Dreiter Knabe } .....	Rut Berglund (A)
Zweiter Knabe .....	Carla Spletter (S)

Berlin Philharmonic Orchestra  
Favres Solisten Vereinigung  
Conductor . . . Sir Thomas Beecham

Although there are many Mozartians who favor *Don Giovanni*, honor usually goes to *The Magic Flute* as Mozart's greatest opera. Certainly the appearance of this remarkable recording must rank as the Mozart Opera Society's major achievement and one of the landmarks in gramophonic history. As usual we are late in getting it on American pressings, but there is no need to complain about that, particularly as the Victor Company has wisely released it here on \$1.50 rather than \$2.00 discs and in two separate albums so that the towering obstacle of cost is less forbidding here than might ordinarily have been expected.

The entire musical work is recorded uncut, but without the spoken dialogue, which is printed—I believe—in a set booklet I have not yet received. As with the earlier works in this series the most notable characteristic is the excellence of the vocal ensembles and orchestral playing, but here Beecham's superb direction not only puts to shame the ordinary "good" stage production but surpasses even the fine work of the Glyndebourne Company. And, as is to

be expected from every set that Beecham has anything to do with, the recording is absolutely top-notch in every respect.

Which brings us to the soloists and there, alas, perfection is a hopeless ideal. A truly notable cast has been assembled, largely from members of the Berlin State Opera Company, but not all of them live up to expectations. Roswaenge is the major disappointment, for although he has been renowned for his Mozart singing in the past, he seems to have succumbed to delusions of *Heldentenor* grandeur and spoils too many of Tamino's delightful passages by his tendency to explosiveness. Then, hard as it is for me to admit it, Tiana Lemnitz fails to sing as flawlessly as on her earlier records: she still is good and her voice nearly as lovely as ever, but her characterization of Pamina is never very convincing and her vocal line is not perfectly free, soaring, and impeccably phrased. On the brighter side, however, Erna Berger does a thoroughly admirable performance of the difficult Queen of the Night rôle, both in characterization and vocal technique and appeal. Hüsch gives her a close race with his delicious portrayal of Papageno, singing better than he has for years on records. Strienz is magnificent vocally (the comparison with Pol Plancon is not too far-fetched), but his characterization of Sarastro lacks the sharpness of outline that Tessmer gives the part of Monostatos. The smaller rôles, particularly in ensemble, are all exceedingly well handled, but it is Sir Thomas Beecham who stars from the opening chords of the Overture to the end of the opera.

Although single discs are not available separately from the set, it may be helpful to give a complete list of contents of *Die Zauberflöte* with record side references.

#### Act I (Vol. 1, VM-541)

##### Overture Sides 1/2

1. Zu Hülfe, zu Hülfe Sides 3/4
  2. Der Vogelfänger bin ich ja (Papageno) Side 5
  3. Dies Bildnis ist bezaubernd schön (Tamino) Side 6
  4. O zitt're nicht—Recit. & Zum Leiden bin ich auserkoren (Queen) Side 7
  5. Hm! hm! hm! (Quintet) Sides 8/9
  6. Du feines Täubchen (Trio) Side 10
  7. Bei Männern (Pamina & Papageno) Side 11
  8. Finale—Zum Ziele führt dich diese Bahn Sides 12/8
- (Includes the Flöten-Arie, Side 15; Schnelle Füße & Das klinget so herrlich, Side 16)

#### Act II (Vol. 2, VM-542)

9. Marsch der Priester Side 19
10. O Isis und Osiris (Sarastro & Cho.)
11. Bewahret euch vor Weibertücken (2 Priests) Side 20
12. Wie? wie? wie? (Quintet)
13. Alles fühlt der Liebe Freuden (Monostatos) Side 21



14. *Der Hölle Rache* (Queen) Side 22
15. *In diesen heil'gen Hallen* (Sarastro) Side 23
16. *Seid us um zweitenmal willkommen* (Trio) Side 24
17. *Ach, ich fühl's* (Pamina) Side 25
18. *O Isis und Osiris* (Priesterchor) Side 26
19. *Soll ich dich, Teuer* (Trio) Side 27
20. *Ein Mädchen oder Weibchen* (Papageno) Side 28
21. *Finale—Bald prangt, den Morgen zu verkünden* Sides 29/37  
(Includes *Armed Men Duet*, Side 31; *Papagenal Weibchen!*, Side 34)

**Mozart: Divertimento** (Trio: Violin, Viola, 'Cello) in E flat major, K. 563. The Pasquier Trio (Pierre, Jean, Etienne). 10 sides, 5-12" discs, Nos. C-P69435/9D, in Set CM-351, price complete with album \$7.50 (Parcel Post prepaid to any part of the U. S. A.).

The C minor Concerto above can be commended to anyone interested in music and at any stage of musical development, but the novice making a first acquaintance of this superb String Trio is hardly likely to plunge beneath the placid cloud reflections on its surface. But those who seek enrichment rather than excitation will find a precious treasure in these intimate depths. It is the perfect contrast to the passion and poignance of the G minor String Quintet: Mozart in his most serene and heart-easing mood. And it is beautifully played and recorded by the Pasquier brothers, not quite perfectly perhaps, for few musicians can approach the perfection of the writing itself, but with its rare loveliness unflawed. A favorite on the original Pathé pressings among Mozart collectors during the past couple of years, the set richly deserves its domestic release and should find a constantly growing audience for many years to come.

**Paganini: Sonata (Violin) No. 12 in E minor, Op. 3, No. 6 & Burmester: Viennese Serenade.** Ossy Renardy (violin) & Walter Robert (piano). 2 sides, 10" disc, No. C17132D, price \$1.00.

Paganini's Opp. 2 and 3 comprise twelve sonatas for violin and guitar, generally played today (when they are played at all) with a piano replacing the guitar. No. 12, the best-known, has been recorded before by Spiwakowsky (D-25049) and Ferraresi (O-26264). Renardy gives a slick and dapper performance, making no attempt to give the work any notable significance, for in truth it's little more than an attractive *salon morceau*. The *Viennese Serenade* by the noted violinist Willy Burmester (1869-1933) is even slighter stuff, a sparkling little fiddle piece on the order of Kreisler *Liebesfreud*; it too is tossed off with neat skill.

**Parga: Alhambra.** See reverse-side of Tárrega: *Capricho Árabe*.

**Praetorius: Es ist ein Rös' entsprungen.** See under *Collections* (Early Choral Music).

## PURCELL

**Purcell: (New) Suite for Strings with 4 Horns, 2 Flutes & English Horn** (arr. Barbirolli). Philharmonic-Symphony Orchestra of New York conducted by John Barbirolli. 4 sides, 2-12" discs, Nos. V15328/9, in Set VM-533, price complete with album \$4.50.

1. *Andante Maestoso; Allegro* (The Gordian Knot Untied—Overture) Side 1
2. *Tempo di Minuetto* (The Virtuous Wife—No. 6)
3. *Andantino* (King Arthur—Fairest Isle, Act V duet) Side 2
4. *Allegretto Giocoso* (Purcell Society Vol. 15)\*
5. *Largo* (Dido and Aeneas—When I am laid in earth, Act III) Side 3
6. *Allegro* (King Arthur—2nd Music Overture, Allegro only) Side 4

\*NOTE: Vol. 15 contains five *Welcome Songs*; I have not yet been able to identify the passage played here.

One of the first electrical recordings by the National Gramophonic Society was a Purcell "Suite for Strings" arranged and conducted by John Barbirolli (NGS-96/7, long since withdrawn). When Mr. Barbirolli first came to the New York Philharmonic-Symphony he performed this fine work and it met with such a welcome reception that he followed it in 1937 with a "New Suite for Strings with Four Horns, Two Oboes, and English Horn," and later with a set of dances from *The Fairy Queen*. One hearing of the present discs of the "New Suite" reveals them as far and away the finest recorded performance Barbirolli has ever given us and one of the most delicious gramophonic representations of Purcell's "Dramatick Musick." It is such sheer delight in every respect that I can scarcely stay to praise it in haste to beg Mr. Barbirolli and Victor to lose no time in publishing records of the first Suite and the *Fairy Queen* dances.

The present work, while purely synthetic as far as its make-up goes, is as well put together as it is played and recorded. And if there is a flaw in the set it is only the spacing exigency that requires a transposition of Nos. 4 and 5 as played in concert: the *Andantino* (one of Purcell's loveliest and most heart-warming airs) should be followed by the brisk fugal *Welcome Song* excerpt, with the *Dido and Aeneas Lament* (incidentally the only piece that has ever been recorded before) immediately preceding the triumphant fanfarish finale (*King Arthur Overture*). As it is we get consecutive—instead of alternating—slow and



fast movements. But that's a small matter. Every individual piece in the group is alone worth the set's purchase price and while there are many fine records out this month this is one work that simply must not be missed!

**Rameau: Les Fêtes d'Hébé—Musette et Tambourin.**  
See reverse-side of Boccherini: Minuet.

**Robinson: Abe Lincoln & Joe Hill.** Michael Loring & TAC Singers with piano accompaniments by Earl Robinson. 10" disc, No. TAC-A1, price 75c.

This first release of the TAC (Theatre Arts Committee) Recordings is an exceptional contribution to gramophonic Americana, the finest disc example I have yet heard of the rapidly growing repertory of workers' songs. Earl Robinson, the composer, reveals a true feeling for the inflections of American speech and song, while Alfred Hayes' texts are soundly based in native roots. One song is based on the celebrated excerpt from Lincoln's First Inaugural Address on the right of the people to change their form of government, the other is a ballad of a famous labor organizer and "Poet Laureate of the Working Class," and both are projected with remarkable simplicity and dramatic force by Michael Loring (of *Sing Out the News* and *Cabaret TAC*) and chorus. This is frankly propaganda stuff intended for proletarian, class-conscious audiences, but it is so superior in both composition and performance to most work of its kind that even those who disagree most strongly with its expressed ideology will find it hard to resist the poignant appeal of *Joe Hill* or the dynamic impact of *Abe Lincoln*. The recording, by Musicraft's studios, is excellent.

**Saint-Saens: Havanaise, Op. 83.** Jascha Heifetz (violin) & London Symphony Orchestra conducted by John Barbirolli, 2 sides 12" disc, No. V-15347, price \$2.00.

Reviewed from the imported pressing (G-DB3211) in the *Record Supplement* for January 1938 as the first gramophonic version of the *Havanaise* to be recorded with the orchestral accompaniment, one not likely ever to be bettered. The lustrous tone of the soloist is matched by Barbirolli's men and captured unflawed in the recording. A surfeit of sweetness indeed, redeemed—for some at least—by the rhythmical zest of the performance.

**Saint-Saens: Sonata ('Cello and Piano) No. 2 in F major, Op. 123—Romanza & Scherzo con variazione.** Paul Bazelaire & Isidore Philipp. 4 sides, 2-12" discs, No. C-P69445/6D, in Set CM-X119, price complete with album \$3.25.

Labelling this album "Sonata No. 2 in F major, Op. 123" is rather misleading for only two of the four movements are included (and incidentally the Romanza follows rather than precedes the Scherzo in the score, but the altered order is perhaps more effective here). The Adagio

is a diffuse bit of not too obvious sentimentality, but the Scherzo is a characteristic example of Saint-Saens' mastery of this form. However, there is not much interest (for me) in the work: the set's real distinction lies in the first-rate performance by Bazelaire and Philipp and the notably fine recording.

**Sartorius: Wohlauf ihr lieben Gäste.** See under Collections (Early Choral Music).

**Satie: Two Gymnopédies (orch. Debussy).** Philadelphia Orchestra conducted by Leopold Stokowski, 2 sides, 10" disc, No. V-1965, price \$1.50.

Satie wrote three *Gymnopédies* for piano solo in 1888 and nine years later Debussy orchestrated the first and third. The original No. 3 is No. 1 and the original No. 1 is No. 2 in Debussy's score. The former has been recorded before by Koussevitzky (V-7252, with Pt. 3 of the Ravel *Boléro*); none has been recorded in the original piano version. Since Satie is so generally considered a musical *enfant terrible*, satirist, and parodist, it might be well to note the very obvious fact that there is no concealed wit or malice in these "slow, grave, processional in tone, suavely and serenely classical in spirit" dances. They take their name from the festival of the *Gymnopedie* in ancient Sparta, whose ceremonies included dances by youths in honor of Apollo, Artemis, and Leto.

The present disc is welcome both for the hitherto unrecorded second (Debussy score) *Gymnopédie* and for the enchanting tonal qualities and transparent recording of Dr. Stokowski's impeccable performance. But why is Debussy's name omitted from the disc labels? I have followed the performances with the orchestral score and there is no question of the Debussy arrangement's being used unaltered; the careless or intentional omission of his name is a serious error and one that calls for hasty correction.

**Scandelli: Ein Hennlein weiss.** See under Collections (Early Choral Music).

**Schubert: Scherzo in B flat major.** See odd-side of Shaw: Festival Suite No. 2.

**Schubert: Ständchen & Wagner: Tannhäuser—O du mein holder Abendstern, Act III (both arr. Courboin).** Charles M. Courboin (Wanamaker, Philadelphia, organ). 2 sides, 10" disc, No. V-1968, price \$1.50.

It wouldn't be worth dignifying this disc with a listing outside the "Miscellaneous" section on the "Popular" page except for the pleasure I get in being able to contrast so many mildly or wildly favorable reviews with an outright roast. And then too it's hard to resist barking back at the fatuous blurb in the manufacturer's sales list: "Like any truly great artist, Dr. Courboin has not 'lost the common touch' and although known the world over as one of the greatest living exponents of classical organ music he has served his art just as nobly and as well by bringing to



more familiar melodies the art that is his and the superb majesty that is the organ's."

Well, in my book there has not yet been a Courboin record (or a broadcast that I have heard) to which I could apply the adjective "capable" or "adequate", to say nothing of "artistic." And of them all this is emphatically the worst. The playing of the *Tannhäuser* Evening Star air may well serve as a horrible model of inartistic phrasing and musical affectations.

**Shaw: Festival Suite No. 2** (3 sides) & **Schubert: Scherzo in B flat major**. Geoffrey Shaw (piano) & Percussion Band from St. Hilda's C. of E. Home, Bradford, conducted by Stephen S. Moore. 2-12" imported discs, Nos. D-K887/8, price \$4.00 the pair.

Dr. Geoffrey Turton Shaw (b. 1879) is one of the most active British composers and educators in the work of developing the musical taste of school children, particularly through participation in percussion band performances. Here is a characteristic example of a specially composed work for this medium with Dr. Shaw himself playing the piano and an enthusiastic children's ensemble tinkling and banging away with obvious pleasure and gusto. The suite includes a *Prelude*, *The Desert*, *A Queer Dream*, *Pensive*, *Drusilla Dances*, and *March*.

**R. Strauss: Cécilie, Op. 27, No. 2 & Seitdem dein Aug' in meines schaute, Op. 17, No. 1**. Kirsten Flagstad (soprano, in German) with piano accompaniments by Edwin McArthur. 2 sides, 10" disc, No. V-1967, price \$1.50.

This is one of Mme Flagstad's European recordings of a couple of years ago. It scarcely does full justice to her voice and her performances do even less justice to the songs themselves: the intense passion of *Cécilie* is unrealized here, and also the serenity of *Seitdem dein Aug'*—a far less distinctive *Lied*, hitherto unavailable in an electrical recording.

**Sullivan: Patience—The Magnet and the Churn, When I Go Out of Door, Finale, Act II & Iolanthe—March of the Peers, Act I**. The Harvard Glee Club (male chorus) with piano accompaniment conducted by G. Wallace Woodworth. 2 sides, 12" disc, No. V-12550, price \$1.50.

A long anticipated series of Harvard Glee Club recordings got off to a handicapped start a couple of years ago when one of three releases was immediately withdrawn and the others given little or no publicity (outside, of course, the vicinity of Cambridge and Boston). Hopefully the present disc marks the start of a new series. It's a fine record of several of Gilbert and Sullivan's jolliest pieces in the Harvard chorus's most rollicking performances. The only fault is the lack of orchestral accompaniments.

The earlier discs by this deservedly famous organization are madrigals by Morley, Banchieri, and Gastoldi

(V-4334), Mendelssohn's *Jagdlied* and *Jäger Abschied* (V-4335), also Koussevitzky's elaborate arrangement of *Fair Harvard*, with the Boston Symphony Orchestra (V-4333). The withdrawn record (V-12032), containing Josquin des Prés' *O Domine Jesu Christe* and Nanino's *Diffusa est*, is one that should certainly be replaced.

**Tárrega: Capricho Arabe & Parga: Alhambra**. Julio Martinez Oyanguren (guitar). 2 sides, 12" disc, No. C-69457D, price \$1.50.

The atmospheric *Capricho* by the great Spanish guitarist, Francisco Tárrega (1852-1909), has previously been available only in a plectrum orchestral transcription (D-20355) and it is good to have the original in Sr. Oyanguren's singing performance. I have no information on J. Parga, but I understand that his *Alhambra* is a long work of which only certain sections are played here: *Introduction*, *Zambra moruna*, *Parranda*, *Granadina*, and *Final*. It is written in quasi-Moorish style, but apparently does not employ folk themes. The playing and recording of both pieces represent Oyanguren's notable talents and the Columbia engineers' skill at the peak of their form.

**Turina: Rapsodia Sinfonica**. Eileen Joyce (piano) & Orchestra conducted by Clarence Raybould. 2 sides, 12" disc, No. D-25452, price 75c.

Like the *Granados Danzas Españolas* reviewed on page 3 of this issue, this is a work of genuine distinction that deserves to be singled out from the "50 & 75c" Decca catalogue. The music is one of the most charming and lyrically rhapsodic examples of Turina's writing I have come across and it is superbly played by the talented Miss Joyce and Mr. Raybould's skillful orchestra. Even the disc's surfaces, while not impeccably silent, are reasonably quiet.

## WAGNER

**Wagner: Tannhäuser—Overture** (3 sides) & **Borodin: Prince Igor—Prelude to Act III (Polovtsi March)**. London Philharmonic Orchestra conducted by Sir Thomas Beecham. 2-12" discs, Nos. C-69413/4D, in CM-X123, price complete with album \$3.25.

It is a good index to the character of the two readings that Beecham plays the Dresden version of the *Tannhäuser* Overture while Stokowski (in VM-530 last month) played the Paris Version with the *Bacchanale*. Stokowski's is emphatically a *Venusberg*, even Hollywood, interpretation, whereas Beecham's is a straightforward, sober (except for its exquisite delicacy of nuance and color), concert performance. Devout Wagnerians who frown on Stokowski's opulent and ecstatic style need read no further to settle on a choice of the Beecham set. I don't find a decision quite as simple, for I believe that the Philadelphian's style—Hollywood touches and all—is marvellously suited to Wagner and that his recent *Tannhäuser* set is superbly



exciting. But if Stokowski is the more bewitching dramatist, Beecham is the incomparable musical craftsman: as an all-round recorded performance this set of the Overture is as close to musical and technical perfection as anything comes these days. So you pay your money and take your choice: solid musical satisfaction from Beecham or an extra-musical dramatic thrill from Stokowski, and in either case you have full security of high value received.

Not the least attraction of the new set is the somewhat incongruous but welcome choice of the *Prince Igor* March on the odd record-side, replacing Beecham's older and far less effectively recorded version on C-7193M.

**Wagner: Tannhäuser—O du holder Abendstern.** See reverse-side of Schubert: *Ständchen*.

**Wolf-Ferrari: I Segreto di Susanna—Overture.** See reverse-side of Dvorak: *Slavonic Dance No. 15*.

## COLLECTIONS

**Early Choral Music.** The Trapp Family Choir (unacc.) directed by Dr. Franz Wasner. 10 sides, 5-10" discs, Nos. V-1960/4, in Set VM-535, price complete with album \$7.50 (Parcel Post prepaid to any part of the U. S. A.).

**Paul Hofhaimer (1459-1537): Mein einigs A & Heinrich Isaac (c. 1450-1517): Innsbruck ich muss dich lassen (V-1960)**

**Michael Praetorius (1571-1621): Es ist ein Rös' entsprungen & Anonymous (17th Cent. German): Zu Bethlehem geboren (V-1961)**

**Orlande de Lassus (c. 1530-1594): Landsknechtständchen (Matona mia cara) & Die Martinsgans (Audite Noval); Antonio Scandelli (1517-1580): Ein Hennlein weiss (V-1962)**

**Hans Leo Hassler (1564-1612): Feinslieb, du hast mich g'fangen & Tanzen und Springen; Thomas Sartorius (1577-1637): Wohlauf ihr lieben Gäste (V-1963)**

**Jacob Arcadelt (c.1514-c.1575): Il bianco e dolce cigno (in Italian) & John Dowland (1563-1626): Come heavy sleep (in English) (V-1964)**

One of the most charming and highly acclaimed groups specializing in old music to appear on the American concert scene in recent years is the Trapp Family Choir, an Austrian family headed by Baron Georg von Trapp and comprising his wife, two sons, and five daughters. The Trapps began by singing folk songs and old *Lieder* and madrigals for their own pleasure, eventually taking up the study of old music (and even old instruments) in earnest, and in 1934 they were "discovered" and launched on concert tours by Lotte Lehmann. Their recent American ap-

pearances have been so successful that the present phonographic debut follows in short order.

Those who have enjoyed the Trapp family in concert and many others are likely to receive uncommon pleasure from this set, and particularly from the sheerly sensuous tonal qualities of the perfectly balanced ensemble, qualities that are flawlessly captured in Victor's excellent recording. But much as I admire the tonal beauty and the admirable choice of music in this album, I can praise it only with strong reservations, for the Trapp performances are unfortunately characteristic of so many excursions into the pre-Bach repertory: the music is presented as something archaic, tenderly wrapped in "lavender and old lace." Almost everything is taken too slowly and there is far too free use of rubato and sentimental phrasing. By strictly musical standards there is much too much to criticise unfavorably here.

The pieces by Hofhaimer, Scandelli, Sartorius, and the anonymous seventeenth century German, also Lassus' *Die Martinsgans* and Hassler's *Tanzen und Springen* are recorded here for the first time; the others have been done before.

**Deanna Durbin Souvenir Album.** Deanna Durbin (soprano) with orchestral accompaniments conducted by Charles Previn. 6 sides, 3-10" discs in Set D-35, price complete with illustrated album-folder \$1.30.

**Arditi: Il Bacio (in Italian) & Kaper-Jurman: Someone to Care for Me (D-1097)**

**Verdi: La Traviata—Brindisi (in Italian) & Coslow-Holländer: It's Raining Sunbeams (D-1471)**

**Delibes: Les Filles de Cadix (in French) & Adamson-McHugh: My Own (D-2274)**

Charming Miss Durbin's movie triumphs are memorialized in this unpretentious set of three discs representing selections she has sung in her Universal films *Three Smart Girls*, *One Hundred Men and a Girl*, and *That Certain Age*, and accompanied by a leaflet recounting the highlights of her fabulous rise to stardom. She isn't given very strong support by a little studio orchestra and strictly routine recording, but the girl's really magic personality emerges here as fresh and spontaneous and irresistible as on the screen. Her voice is genuinely attractive and she handles it with remarkable straightforwardness even in the frankly "popular" songs. And in the three light "classics" Miss Durbin sings far more deftly and charmingly than many a celebrity concert or recording artist.

## FOLK AND NATIONAL MUSIC

**American Folk Songs Album.** Frank Luther, Zora Layman, Leonard Stokes (vocalists) with guitar, fiddle, and bass. 5-10" discs, Nos. D-2137/41, in Set D-25, price complete with album \$2.25.

CONTENTS: *She'll be comin' round the mountain*, *When*



the roses bloom again, Can I sleep in your barn tonight?, Turkey in the straw, Oh dem golden slippers, Rovin' gambler, In the baggage coach ahead, Old Dan Tucker, Billy Boy, Barbara Allen, I was born 4000 years ago, Ida Red, Bully of the town, Down in the alley, Sourwood Mountain, Buffalo gals, Butcher boy, East bound train, Hand me down my walking cane, My horses ain't hungry, Little brown jug, Pass around the bottle, Put my little shoes away, Boston burglar, Skip to my Lou, Little rosewood casket, Arkansas Traveler, Pretty Polly, Maple on the hill, When I was single, Blue-eyed Ellen, New river train, Letter edged in black, Goodbye my lover goodbye.

The best examples of mountaineer, hill-billy, cowboy, hobo, and other American folk music that have been recorded have appeared for the most part on obscure discs, and the non-specialist has great difficulty in distinguishing valuable from run-of-the-mill material and in obtaining good records when they have been identified. There is genuine need for a good album of authentic Americana and it's unfortunate that the present set doesn't meet that need. There is some significant folk lore included here (Pretty Polly is one of the outstanding examples), but it's mixed in with popular ballads and pseudo-folk stuff, and while the performances are straightforward enough, they have more of a broadcast character than the homespun, racy, native ring. However, the *mélange* does contain a lot of swell tunes; there's some good entertainment here as long as one doesn't demand true authenticity of material and presentation.

**American Negro Spirituals: I Can't Stay Away (arr. Roland Hayes) & Were You There (arr. H. T. Burleigh).** Marian Anderson (alto, in English) with piano accompaniments by Kosti Vehanen, 2 sides, 10" disc, No. V1966, price \$1.50.

The D.A.R. has decreed that Miss Anderson (to whom Toscanini among others as paid tribute as one of the greatest singers of our time) can't sing in Washington's Constitution Hall, but everyone who has a phonograph has the privilege of bringing her poignant art into his own home. Few of her discs are a better introduction to it than this coupling of two deeply expressive Spirituals, beautifully sung and recorded.

**Finnish Choral Works: Suvi-Illan Vieno Tuuli (Madetoja), Prokko (Törnudd), & Paimenen Ilo (Palmgren); Voi Jos Ilta Joutuisi (Genetz) & Suomen Laulu— (Pactus).** Ylioppilaskunnan Laulajat (Helsinki University Choir, unacc.) directed by Joht. Marti Turunen, 4 sides, 2-10" discs, Nos. V-V4160/1, price 75c each.

These two discs were released last fall (in connection with the Helsinki University Choir's appearances in this country), but escaped my attention in the flood of pre-holiday issues. These pieces sung here are all composed rather than folk works, but they are characteristic examples

of Finnish music and excellent examples of the Y.L. choir's spirited and sonorous singing. Palmgren is the only familiar name to Americans, but the other composers have high reputations in Finland: Fredrik Pacius (1809-1891), Emil Genetz (1852-1930), Aksel Törnudd (1874-1923), and Leevi Madetoja (1887- ). Törnudd's *Prokko*, is perhaps the best-known of the six pieces, but Madetoja's expressive work is scarcely less notable.

**Irish Melodies and Ballads.** Frank Luther & Lyn Murray Quartet with piano and harp accompaniments. 10 sides, 5-10" discs, Nos. D-2296/300, in Set D-36, price complete with album \$2.25.

**CONTENTS:** *Kathleen Mavoureen* (Crouch), *A Handful of Earth from My Dear Mother's Grave* (Murphy), *The Cruiskeen Lawn, I'll Take You Home Again* Kathleen (Westendorf), *Little Town in the Ould County Down* (Carlo-Sanders-Pascoe), *The Rose of Tralee* (Glover), *The Low Back'd Car, Kerry Dance* (Molloy), *Come Back to Erin* (Claribel), *Believe Me if All Those Endearing Young Charms, Where the River Shannon Flows* (Russell), *The Harp that Once Thorough Tara's Halls, The Meeting of the Waters, Killarney* (Balfe).

A couple of genuine Irish airs are included here, but a fairer title for the set might be *Salon Airs in Pseudo-Irish Style*. The set has absolutely no folk value and very little nationalistic worth. Luther and a male quartet sing simply enough, albeit rather lugubrious and in old-fashioned glee club style, but for genuine Irish music one will have to seek elsewhere. For a starter I'd suggest again a disc I'm never tired of praising: Richard Hayward's *The Royal Blackbird and Binnorie* (D-20234, 50c).

**Mexico Canta.** 12 sides, 6-10" discs, Nos. V-82587/92, in Set VM-S17, price complete with album \$5.00 (Parcel Post prepaid to any part of the U. S. A.).

**CONTENTS:** *Atotonilco* (Espinoza), Hermanas Diaz with de Paz Orch. & *Guadalajara* (Guizar), Mariachi Tapatio. *Allá en el Rancho Grande* (arr. Guizar) & *Farolito* (Lara), Tito Guizar, *Flores Negras* (de Karlo) & *Noche de Ronda* (Lara), Pedro Vargas with Oteo Orch. *Lucha Maria* (Barcelata), Las Dos Marias & *No Hay Nadie Como Tu* (Castilla), Cuates Castilla, *Adios Mariquita Linda* (Jiménez), Chacha Aguilar and Juan Arvizu & *Serenata Mexicana* (Esperón), Juan Arvizu with Orch. *Adrede* (Garrido), Lidya Mendoza & *Estas Como Rifle* (Cortázar-Barcelata), Lucha Reyes with Rosales Orch.

On the whole this is an excellent collection of Mexican songs although works based on folk material are indiscriminately mixed with popular hits. Most notable (and most folkish) are *Atotonilco*, *Adios Mariquita Linda*, and *Allá en el Rancho Grande*. Last year's great Mexican success, *Noche en Ronda*—a very effective song, is the best example of the popular pieces.



**Russian Folk Songs:** Stenka Rasin, Vagabond (Song of the Siberian Prisoners), Song of the Volga Boatmen, Dubnushka. C. Joukovitch (bass, in Russian) with Chorus & Scriabine Balalaika Orchestra. 4 sides, 2-10" discs, Nos. C-P406/7M, price 75c each.

Joukovitch is a typically robust and typically shaky Russian bass; backed up by a vigorous, rather shrill chorus and a skillful balalaika ensemble he gives fairly effective if somewhat unvaried performances of these four characteristic airs. The recording is good.

**Tahitian Rhythms.** Augie Goupil and his Royal Tahitians, 10 sides, 5-10" discs, Nos. D-2252/6, in Set D-34, price complete with album \$2.25.

CONTENTS: O Tahiti & Tupaha (Rhythmic Chants), Paoa (Primitive Chant) & Tahiti Api (Pahu Drum Duët). Hitaraa ("Ori Tahiti", Chant) & Tiare Tahiti (Fox Trot). Tau Here (Love Song) & Manue (Primitive Chant). Taata Hu'a & My Miri (Love Song).

Unfortunately the descriptive leaflet accompanying this set did not arrive with the discs so I am unable to distinguish clearly between what is frankly popular and modern and what—if anything—is genuinely primitive in the music. However I'm probably safe enough in guessing from the evidence of the works themselves that they're a heterogeneous mixture of traditional melodies and rhythms with contemporary popular elements. But if these discs are of little value to the folk song specialist and anthropologist, they certainly are stirring and amusing musical entertainment. There is little of the lachrymose and sentimental Hawaiian wailing here (although the familiar steel guitar makes its nasal appearance from time to time). The main characteristic of the performances is their remarkable rhythmic sharpness and impact, particularly in the so-called chants, indicating that Tahiti can teach as well as steal from Tin Pan Alley's jazzmasters. There's a lot of fun and kick in this little album, handsomely covered with the Tapa cloth design used previously for the much less interesting and effective Hawaiian Set in this series (D-10).

## LECTURES

**Musicological Records: Lectures on Just (Untempered) Intonation.** N. Lindsay Norden, with musical examples played on the Dyatone. 12 sides, 5-12" & 1-10" discs, privately published, price complete with plain album and leaflets \$12.00.

This is one of the most curious and interesting sets of records I have ever come across and while it will have no appeal for the layman it holds lively significance for the theorist, conductor (particularly of choruses), and composer. Mr. Norden, a Philadelphia organist, composer, and teacher, is not one of the many musicians who think of just intonation as something belonging only to a golden past era; he realizes that the problem of "Music on Paper vs. Music in Sound" is a very real one today. Due to the

lack of understanding of the pure scales "music written in equal temperament to be performed in just intonation causes endless difficulties and sometimes fatalities. With all the books that have been published recent years about a cappella music, none has explained the theory and practice of untempered harmony, yet this is the foundation of the whole matter . . . Tempered intonation developed an apparently simply system of writing music, but did not simplify the production of music, except where the notes coincide with those produced, and this is only possible on keyboards in equal temperament."

It is unfortunate that Mr. Norden's fascinating lectures and illustrations are not better recorded. I hope that eventually they may be done better and with choral examples as well as those on the Dyatone (a reed organ with just intonation). But even on these home recordings, the lectures have high and timely value. (The discs are accompanied by reprints of two articles by Mr. Norden on *Music on Paper vs. Music in Sound* and *A New Theory of Parallel Fifths and Octaves*.)

## BOOKLETS

**L'Anthologie Sonore: Analytical and Historical Notes for Volumes V & VI** (discs AS-41/60 inclusive). By Dr. Curt Sachs. Price 25c.

**Music for the Ballet on Victor Records.** By Richard Gilbert. Price 10c.

**In the Groove** (Victor catalogue of Swing Records and Personnel of Swing Orchestras). Price 10c.

It is with great relief that we are now able to announce that the long delayed notes for Vols. 5 and 6 of *L'Anthologie Sonore* have been translated from the original French leaflets and approved by Dr. Sachs. They are now in the hands of the printer and the booklet should be available around March 15th. Those who have purchased complete sets of either volume are of course entitled to a free copy of the booklet; for others there is a charge of 25c to cover publishing costs. Anyone familiar with the earlier booklets will need no reminder of the high value and interest of these notes which not only cover in detail the actual works recorded, but include many fascinating and informative miniature essays on composers, instruments, and forms.

This is also a convenient occasion to call attention to two booklets recently issued by the Victor Company. Mr. Gilbert's *Music for the Ballet* gives an outline of ballet history, handsomely illustrated, and notes on some twenty-three recorded ballets, while *In the Groove* serves as a catalogue of the outstanding Victor swing recordings and a detailed guide to the artists who make up the constantly shifting personnel of the various bands themselves.

And for those who like to keep in close touch with European releases The Gramophone Shop has imported a supply of general catalogues: English H.M.V. for 1938/9, French H.M.V., French Columbia, and Pathé for 1938, \$1.00 for each catalogue postpaid.



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Ya Got Me (& Simple and Sweet)  
Kay Kyser and his Orchestra B-8303

### "CAFE SOCIETY"

Kiss Me With Your Eyes (& The Moon is a Silver Dollar)—Wayne King Orchestra V-26160

### "ICE FOLLIES" and "FISHERMEN'S WHARF"

It's All So New to Me & Blue Italian Waters  
Hal Kemp and his Orchestra V-26156

## SOUTH AMERICAN AND CUBAN DANCES

Mi Espana (Guajira) & Society Conga V-26153

Batamu (Afro-Cubano) & Nocturnal (Bolero)  
Xavier Cugat Waldorf-Astoria Orch. V-26167

La Conga de Broadway & Si Me Pudieras Querer (Bolero)—Oscar de la Rosa Orch. V-26128

## MISCELLANEOUS

Abide With Me (Monk) & Lead Kindly Light (Dykes)  
Joe Green (chimes) V-26143

## SWING CLASSICS

10 Inch — 75 Cents Each

Bob Crosby Showcase Album: Summertime (Gershwin), I'm Free, Speak to Me of Love, Big Bass Viol, I Hear You Talking, Call Me a Taxi, Honky Tonk Train Blues, Big Noise from Winnetka, Loopin' the Loop, My Inspiration, Swingin' at the Sugar Bowl, I'm Prayin' Humble. Bob Crosby Orchestra & Bob Crosby's Bobcats 5-10" in Set D-32, \$2.25

### The Blues & Blue Lou

All Star Band (Metronome Poll Winners) with Benny Goodman, Tommy Dorsey, Bunny Berigan, Jack Teagarden, Adrian Rollini, etc. V-26144

Can't Help Lovin' That Man ("Showboat") & In a Little Spanish Town.

Bunny Berigan Orchestra V-26152

I Got a Little List ("Mikado") & Sweet Little Buttercup ("Pinafore") arr. Clinton V-26161

The Jitterbug & Over the Rainbow  
Larry Clinton and his Orchestra V-26174

Honolulu & This Night V-26172

Symphony in Riffs & Hold Tight V-26163

Heaven Can Wait & You Taught Me to Love Again  
Tommy Dorsey and his Orchestra V-26154

Boy Meets Horn (with Rex Stewart) & Old King Dooji  
Duke Ellington and his Orchestra B-8306

Good for Nothin' But Love & Shut-Eye V-26159

An the Angels Sing & I Sent for You Yesterday  
Benny Goodman and his Orchestra V-26170

Pick-A-Rib, Parts 1 & 2  
Benny Goodman and his Quintet V-26166

Parade of the Bands, Parts 5 & 6 V-26164

Let's Stop the Clock & Romance Runs in the Family  
Richard Himber's Rhythmic Pyramids V-26162

Fiddle-Diddle & Don't Be That Way  
Lionel Hampton and his Orchestra V-26173

Lambeth Walk & Why Shouldn't I ("Jubilee")  
Quintet Hot Club of France D-23077

Boo-Woo & Woo-Woo  
Harry James & Boogie-Woogie Trio B-8318

Cielito Lindo & Phil the Fluter's Ball  
Ella Logan with Orchestra B-8300

A Little Girl Grows Up & Concerning Etchings  
Alec Wilder and his Octet B-8307

Sugar & More Than You Know B-8319

What Shall I Say? & It's Easy to Blame the Weather  
Teddy Wilson and his Orchestra B-8314